

RECIT AND TRIO.

(OTHO, VIOLA & 1<sup>ST</sup> LADY.)

N<sup>o</sup>. 7.

Andante.

Otho.

Recit.

Pardon me, ma - dam! I've a word to

STR: & WIND.

*f*

*V*

say To this young la - dy, and I crave your leave To speak with her a -

STR:

*p*

VIOLA.

- lone. be sure you may Rest certain that a friar can't de - ceive.

*a tempo.*

STR: & WIND.

*pp*

Andante con moto.

1<sup>st</sup> Lady.

I have seen a ho - ly friar, With both voice, and fea - tures

STR. CLAR with voice.

bland, Say - ing things I dont re - quire In - no - cence to un - der -

STR & WIND.

- stand.

Otho.

I am not a fri - ar giv - en To pur - sue the e - vil

STR alone.

ways Of the sin - ners I have shri - ven, But in fast - ing spend my

CL. rit. FAG.

days, In fast - ing, in fast - ing, in fast - ing spend my

*rall.*

Viola. *a tempo.*

He is not a fri - ar giv - en To pur - sue the e - vil

*a tempo.*

If he's not a fri - ar giv - en To pur - sue the e - vil

*a tempo.*

days. I am not a fri - ar giv - en To pur - sue the e - vil

*FL.*

*pp*

ways, Of the sin\_ners he has shriven, But in fast\_ing spend his days He is

ways, Of the sin\_ners he has shriven, But in fast\_ing spend his days If he's

*10.*

ways, Of the sin\_ners I have shriven, But in fast\_ing spend my days I am

*STR. CL.*

20

days.

days.

days.

CL. VN. FAG.

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some arpeggiated chords. The lyrics 'days.' are written under each vocal staff.

I will place no op - po - si - tion, Though I must say, ne'er the

STR. *leggiero*.

The second system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line contains the lyrics 'I will place no op - po - si - tion, Though I must say, ne'er the'. The piano accompaniment continues with a similar melodic and harmonic texture. The instruction 'STR. *leggiero*.' is placed below the piano part.

Go a

less, 'Tis a sil - ly pro - po - si - tion, As she's no\_thing to con - fess.

Fl. *sempre-staccato*.

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics 'Go a less, 'Tis a sil - ly pro - po - si - tion, As she's no\_thing to con - fess.'. The piano accompaniment includes a flute part marked 'Fl. *sempre-staccato*.' and continues with the same accompaniment style as the previous systems.



- way, dear aunt and try us, Ve - ry like ly he is wise; Though his

CELLO.

beard does not look pi - ous, He has ve - ry ho - ly eyes. He is

rall. *mf*

If he's

*mf*

I am

rall. *mf*

not a fri - ar, giv - en To pur - sue the e - vil ways Of the

not a fri - ar, giv - en To pur - sue the e - vil ways Of the

not a fri - ar, giv - en To pur - sue the e - vil ways Of the

FL. STR. CL.

*pp*

1<sup>o</sup>

sin - ners he has shri - ven, But in fast - ing spend his days. He is  
 sin - ners he has shri - ven, But in fast - ing spend his days. If he's  
 sin - ners I have shri - ven But in fast - ing spend my days. I am

2<sup>o</sup> *piu lento.* *ad lib.*

days. But in fast - ing spend his days, But in fast - ing spend his days.  
*piu lento.* *ad lib.*  
 days. But in fast - ing spend his days, But in fast - ing spend his days.  
*ad lib.*  
 days. But in fast - ing spend my days, But in fast - ing spend my days. VN. CL. CELLO.

*pp piu lento.* *colla voce.*  
 CORS.

*ritard - al - fine.*

days. But in fast - ing spend my days, But in fast - ing spend my days.

( VIOLA AND OTHO. )

N<sup>o</sup> 8.

Andante.

STR. *p* CLAR.

Viola.

The lit - tle goldfinch in her nest, Is but a home - ly bird at best; But

STR. *pizz.* CELLO.

then her mate, who gai - ly sings, Has white and gold up - on his wings, The

CELLO. L.H.

lin - net's mate less bright than he, Is yet at least as fair as she; Now

*tr* *rall.*

does it not seem ve - ry queer That I a - lone am pret - ty here, That I a -

*colla voce.*

Otho.  
*piu vivo.*

- lone am pret - ty here In earth, and sea, and air, Beau - ty is

*p. STR.* *piu vivo.*

ev - 'ry where Thy time has come Thy time. . . . has come,

*p.*

In earth, and sea, and air, Beau - ty is ev - 'ry where My time is

Beau - ty is ev - 'ry where Thy time has

*FL.* *OB.*

come My time is come

come Sweet maid - en fair.

*rit* *f*

Otho.  
*piu lento.*

If it be true as I am told, The men you

*piu lento.* STR. CELLO.

see are grow - ing old, And na - ture writes on ev - 'ry page, That beau - ty

still de - clines with age; The ve - ry trees a - bove your head. . . . Some day will

FAG.

shab \_ by branches spread And so fair maid it is not queer That you a lone that

*rit.*

*colla voce.*

*cres.*

Now it does not seem ve - ry queer, . . . That

you a - lone are pret - ty here. That

*colla voce.* STR.

*rit.*

I a - lone am pret - ty here If it is true as I've been told The men I

*rit.*

you a - lone are pret - ty here. . . . . Yes it is true as you've been

*rit.* FL.



see are growing old And na\_ture writes on ev\_ry page, That beau\_ty  
 told The men you see are growing old The men you

CELLO.

still de\_clines with age; And if the trees a bove my head One day will  
 see are grow\_ing old Why gen\_tle la\_dy 'tis not

FL. OB. CELLO. R.H.

shab\_by branches spread Why gen\_tle fri\_ar 'tis not queer That I a\_lone am  
 queer That you a\_lone are pret\_t\_y here are

L.H.

*tr*

pret - ty here. *piu vivo.*

pret - ty here. In earth, and sea, and air, Beau - ty is *piu vivo.*

ev - 'ry where Thy time has come Thy time... has come,

In - earth, and sea, and air, Beau ty is ev 'ry where My time is come My

Beau - ty is ev - 'ry where Thy time has come Sweet

*FL.* *OB.*

time... is come.

maid - en fair. *rit.*

REPLICA OF DUET.

NO. 8 BIS.

VIOLA.

OTHO.

You should not be long a -

PIANO.

Shall I see a pret ty man,

- lone,

Ay, and call that man your

Be as quick then as you can, If its true, as Ive been  
 own, For its true, as you've been

VN: I.  
 CELLO.

told, All the men Ive seen are old Then it will not long ap -  
 told, All the men you've seen are old Then it will not long ap -

*rall.*  
 pear, That I a lone am pret ty here.  
 pear, That you a lone are pret ty here.

*rall.*

RECIT: AND QUARTETT.

VIOLA, 1<sup>st</sup> LADY, LORD CHAMBERLAIN AND DUKE.

No 9.

*Allegro.*

*f*

DUKE.

Fill up, and let us drink to one a\_nother

PIANO.

Fill up and drown the sorrows of the past.

One bottle

LD. CHAMBERLAIN.

We have a cellar will for a\_ges last....

dead, we'll quickly crack a\_nother,

THE SPECTRE KNIGHT.

QUARTETT.

VIOLA. *f* To you! Joy go with the.

1st LADY. To you! Joy go with the

LD. CHAM. To you! Joy go with the

DUKE. To you! Joy go with the

PIANO. *p* *f* VIOLA, HORNS. FAC.

fes\_tive glass, clink clink, clink clink, Let the so\_cial

fes\_tive glass, clink clink, clink clink, Let the so\_cial

fes\_tive glass, clink clink, elink clink, Let the so\_cial

fes\_tive glass, clink clink; clink clink, Let the so\_cial

FL. CL. COR.





bot\_tle pass,clink clink clink clink clink clink,



bot\_tle pass, clink clink clink clink, Quaff the ro\_sy and be mer\_ry,



bot\_tle pass, clink clink clink clink,

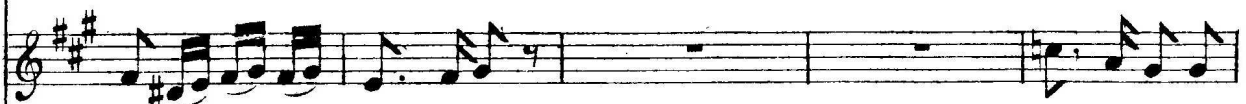


bot\_tle pass, clink clink clink clink,

FL. OB. CL. PISTONS. FL. CL.



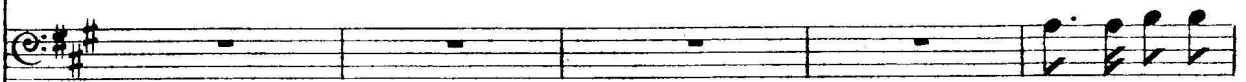
Cla\_ret, hock, champagne and sherry, we've the best of



we've the best of ev\_rything, we've the best of



we've the best of



we've the best of

STR. GL.

ev - 'ry\_thing. Ting a ting a ting ting,

ev - 'ry\_thing.

ev - 'ry\_thing. All brought from the self - same spring.

ev - 'ry\_thing.

CL. *pizz.*

VNS.

ting a ting a ting, Ting a ting a ting ting

All brought from the self - same spring the self - same

All brought from the self - same spring the self - same

All brought from the self - same spring the self - same

CL. CELLO, FAG. *OB. sf* *FL.*

ting! Joy go with the fes - tive glass, clink clink, clink

spring Joy go with the fes - tive glass, clink clink, clink

spring Joy go with the fes - tive glass, clink clink,

spring Joy go with the fes - tive glass, FL. CL. clink clink,

*f* COR.

clink, Let the so - cial bot - tle pass, clink clink clink clink clink

clink, Let the so - cial bot - tle pass, clink clink clink clink clink

clink clink, Let the so - cial bot - tle pass, clink clink clink clink clink

clink clink, Let the so - cial bot - tle pass, clink clink clink clink clink

The musical score is written in G major (one sharp) and 2/4 time. It consists of two systems of vocal and piano parts.

**System 1:**

- Vocal Line 1:** "clink!"
- Vocal Line 2:** "clink! E\_ver such a co\_lour see"
- Vocal Line 3:** "clink! E\_ver"
- Piano:** Accompaniment for the first system, including a *p* (piano) dynamic marking and a *FL.* (Flute) part.

**System 2:**

- Vocal Line 1:** "But they're all the same to me; Yes its ve\_ry love\_ly,
- Vocal Line 2:** "a bouquet so fine, sir?"
- Piano:** Accompaniment for the second system, including *FL. OB.* (Flute Oboe) and *VN. I.* (Violin I) parts.

ye\_ry, Gather'd light in crystal ring;

All brought

Clar-et, hock, champagne, and sher-ry,

Clar-et, hock, champagne, and sher-ry,

FL. OB. STR.

CL.

*rit.*

from the self\_ same spring, All brought from the self\_ same spring, the self -

*rit.*

the self\_ same spring, the self -

*rit.*

All brought from the self\_ same spring, the self -

CL.

*rit.*

*a tempo.*

Ting a ting a ting Ting a ting a ring Ting a ring a ring Ting a ring a

same spring All brought from the

same spring All brought from the

same spring All brought from the

*a tempo.*

ring. Ting a ring a ring. . . . . Joy go with the

self. same spring . . . . . Joy go with the

self. same spring . . . . . Joy go with the

self. same spring . . . . . Joy go with the



fes - tive glass, Clink clink clink clink, Let the so - cial  
 fes - tive glass, Clink clink clink clink, Let the so - cial  
 fes - tive glass, Clink clink clink clink, Let the so - cial  
 fes - tive glass, FL. CL. Clink clink clink clink, Let the so - cial

bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry  
 bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry  
 bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry  
 bot - tle pass, Clink clink clink clink clink clink! Quaff the ro - sy and be merry

COR.  
 VN. I.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

We've the best of ev - 'ry-thing Clar - et hock cham - pagne and sher - ry.

VN. I. OB.

We've the best of ev - 'ry - thing. ev - 'ry - thing.

We've the best of ev - 'ry - thing. ev - 'ry - thing. Hoek,

We've the best of ev - 'ry - thing. ev - 'ry - thing.

We've the best of ev - 'ry - thing. ev - 'ry - thing. Clar - et,

Sher - ry, Sher - ry, Weve the best.  
 Hock, Weve the best.  
 Champagne, Champagne, Weve the best.  
 Clar - et, Weve the best.

of ev - 'ry - thing. . . . .  
 of ev - 'ry - thing. . . . .  
 of ev - 'ry - thing. . . . .  
 of ev - 'ry - thing. . . . .  
 of ev - 'ry - thing. . . . .  
 WIND. STR. tutti.

*ff*

ROUND.

Nº 10.

Andante tranquillo.

VIOLA.

1<sup>st</sup> LADY.

CHAMBERLAIN

DUKE.

PIANO.

STR:

ppp

CELLO.

FAG:

C.B. CORS

Viola.

Too - whit, too - whoo, Too - whoo, two - whit, The owl has ta - ken

CLAR.

CORS.

STR.

FAG.

flight; . . . . The moths are out, The bats a - bout, 'Tis time to say "good

STR:

night! Too - whit, Too - whoo, Too - whit, Too - whoo, . . .

Chamberlain.

Too - whit, too - whoo, Too - whit, too - whoo, The owl has ta - ken flight; . . . The

08.

The moths are out, The bats a - bout, good night, good night. Too - whit Too -

1<sup>st</sup> Lady.

Too - whit, too - whoo, Too - whoo, too - whit, The

moths are out, The bats a - bout, 'Tis time to say 'good night.' Too - whit, Too - whoo,

CLAR.  
FAG.  
CORS.

-whoo The moths are out, The bats a - bout, 'Tis time. . . . 'tis  
 owl has ta - ken flight; . . . . The moths are out, The bats a - bout, 'Tis  
 Too - whit, too-who, Too - whit, too-who, too - whit, Too - whit, too - who, 'Tis

GORS: CLARS:  
 FAC.

time to say good night, Good night, good night, 'Tis time to say good  
 time to say good night, Good night, good night say good  
 time to say good night, Good night good night 'Tis time to say good  
 Duke.

STR:  
 CELLO WITH  
 BASS VOICE.



night. . . . . The moths are out, The bats a bout 'Tis

night. . . . . Good night good night good night, 'Tis

night. . . . . Good night, good night, good night, 'Tis

flight; . . . . . The moths are out The bats a - bout 'Tis

CLAR.  
FAC.  
CORS.

CLARS.  
FAC.  
CORS.

time to say good night. . . . . The moths are out, The bats a - bout, 'Tis

time to say good night. . . . . Good night, good

time to say good night. . . . . Good night, good

time to say good night. . . . . Good night, good

CLARS.  
FAC.  
CORS.

time to say good night. . . . . Time . . . . . to say . . . . .

night good night. . . . . Time . . . . . to say . . . . .

night good night. . . . . 'Tis time to say . . . . .

night good night. . . . . 'Tis time to say . . . . .

08. *molto rall.* . . . .

good . . . . . night. . . . .

good . . . . . night. . . . .

good . . . . . night. . . . .

good . . . . . night. . . . .

08. *STR.*

*rit - en - to e molto.* . . . . .